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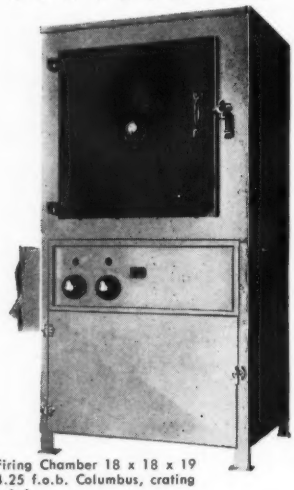
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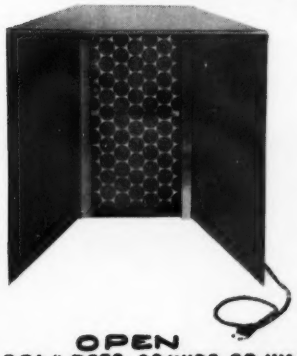
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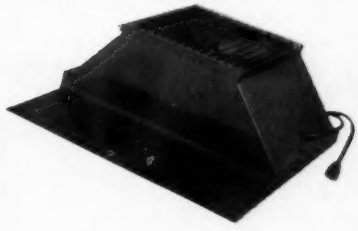
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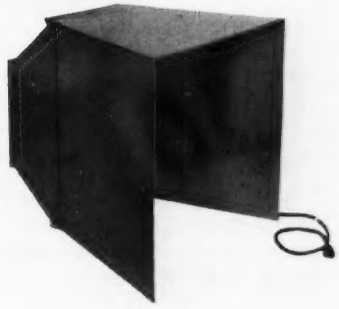
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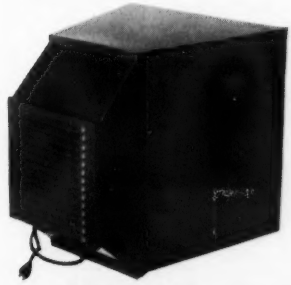
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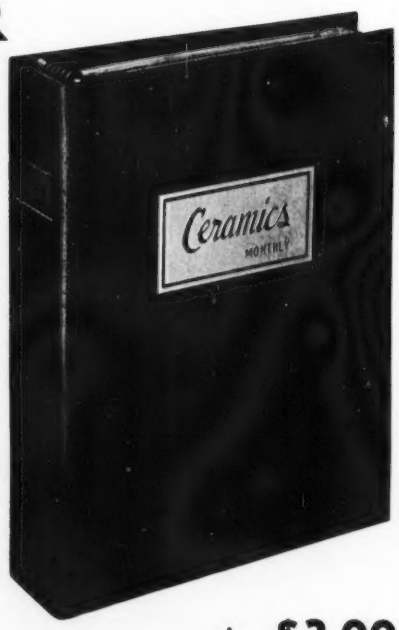
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Ceramics MONTHLY

Volume 2, Number 11 NOVEMBER • 1954

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letters

Atherton (Cont'd.)

Dear Mr. Atherton:

I was delighted to find so lucidly expressed in your splendid article [Pottery Today, July] many things which I have felt for a long time.

As a studio potter I have endeavored to develop clays and glazes from local materials to make ceramic objects *for everyday use.* I found it immensely stimulating and satisfying to solve such problems as the clay sieve for the coffee dripolator, the throwing technique of the ring jug or the composition of a clay allowing the combination of flat slabs and thrown parts as in some wall lamps. Unfortunately our local potters, as in most other places on the North American continent, show little interest for down-to-earth pottery . . .

RISA LOURIE

Vancouver, B. C.

Gentlemen:

Re: your October "Letters" column. Did all your correspondents take exception to Atherton's superb analysis? Didn't anyone come forth with a pat on the back? Or, did those who agreed wholeheartedly (like myself) not bother to voice their approval? . . .

WILLIAM FALTIS

New York City

◆ *There were many nods of approval, two-and-three word comments, all too short to constitute letters for publication. We didn't mean to intimate that everyone was in the "other" camp.—Ed.*

Rates A+ on Throwing

Gentlemen:

I want to express my appreciation of the first of a series of articles by Mr. Sellers. He seems to understand the pitfalls that make the difference between success and failure. He tells the little things that most potters take for granted that one knows. In other words he "writes between the lines." I shall look forward to the next issue. But, please, Mr. Sellers, write something about covers for pots. What is the right way to make them? And spouts for teapots? . . .

LOUISE W. HANSEN

Tampa, Fla.

◆ *A "never-ending" series on throwing is in the making. Articles on lids and spouts, as well as many other subjects often overlooked, are already in preparation.—Ed.*

Gentlemen:

I have read with interest your articles on throwing. I think Mr. Sellers has done an excellent job. He has a good series of photographs to go with his information . . . He is clearer than most *books.*

There was one point that he mentioned which I have not noted in other articles on throwing—that of approaching and leaving the clay gradually. He could have put even more emphasis on this point. In my several years of teaching that is the point I stress most emphatically . . .

VERNON D. SEELEY
Seeley's Ceramic Service

Oneonta, N. Y.

Gentlemen:

Armed with 75 pounds of clay and Mr. Sellers' very comprehensive articles, three of us spent three days this week trying to learn the art of throwing. We ended with tired, weary muscles and some dubious pots but happy as mud larks. I am the proud owner of many books but I find the articles plus the excellent pictures, a much greater help. In fact it leaves little to ask . . .

Thank Mr. Sellers for us. We are anxiously awaiting the next issue. Having already said how much I think of C.M., I can't add much more except that these articles are typical of what we can expect from your excellent publication.

MRS. G. B. HODGES, JR.

Williamsport, Pa.

Wanted: Firing Facilities

Gentlemen:

Can you help me find cone 5 or 6 firing service for large ceramic sculpture pieces (24 inches tall) in the vicinity of Wilmington, N. C.? . . . The ceramists in our Wilmington Art Association are seeking adequate facilities for firing larger works. Until these are found, much creative work is being held in abeyance . . .

OLGA BORUCHE

Wilmington, N. C.

◆ *Anyone able to help may contact Miss Boruche at 114½ Nun St.—Ed.*

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Business Manager

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OHIO, Youngstown
January 1-30

Seventh Annual Ceramic and Sculpture Show for residents and former residents of Ohio, at Butler Institute of American Art. Mediums: ceramics, pottery, sculpture in any medium and enameling. Jury; $550 purchase prizes. Entry fee, $2; packing, $2. Entries due Dec. 19. For blanks, write Betty Jones at the Institute.

WASHINGTON, D. C.
January 8-February 13

9th Annual Area Exhibition at Corcoran Gallery of Art. Mediums include ceramics. Artists within fifty-mile radius eligible. Fee: 50 cents for ceramics. Jury; prizes. Work due Nov. 26-27. Write Director H. W. Williams at the Gallery.

WEST VIRGINIA, Huntington
February 6-27

Enamels and ceramic jewelry to be included in American Jewelry & Related Objects Exhibition at Huntington Galleries. Craftsmen living in U. S., eligible. Jury; $1500 awards. Entry cards and work due Jan. 10; no fee. Sponsored by Hickok Company of Rochester, N. Y.; to be circulated by Smithsonian Institution. Write Gallery for prospectus.

WHERE TO GO

FLORIDA, Jacksonville
November 18-30

Florida Craftsmen annual members' exhibit includes ceramics. At Jacksonville Art Museum.

KANSAS, Lawrence
through November 30

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KENTUCKY, Louisville
November 15-December 15

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(Please turn to Page 39)

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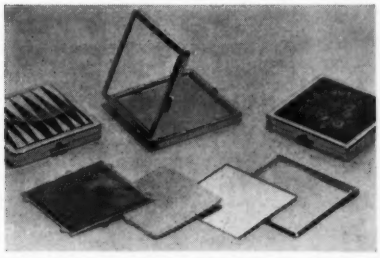
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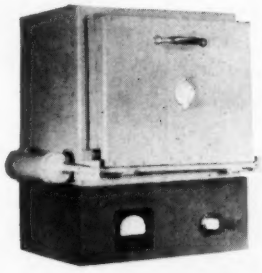
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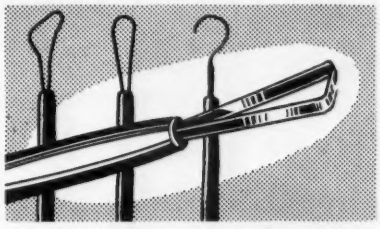


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(Please turn to Page 31)

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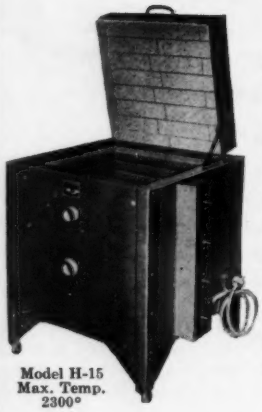
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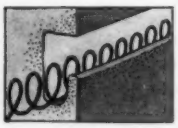
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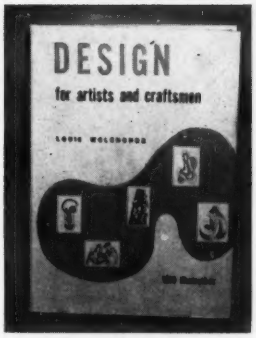
This is the 18th edition of the Ceramic National at the Syracuse Museum of Fine Arts. Heretofore it was an annual affair; the number of entries grew to such proportions and the traveling schedule became so far-reaching, however, that the show was put on an every-other-year basis. This is the First Biennial of the granddaddy of American ceramic shows.

Headlining CM's report of the Ceramic National will be an EXCLUSIVE interview with the final jury of selection and awards—the men shown above with Anna Olmsted, director of the Museum: (l to r) Karl Drerup, Frans Wildenhain and Paul Bogatay. And of course CM will give the exhibition extensive photo coverage . . .

in the works

"Are enamels ceramics?" is like asking: "Are children people?" Since plastic clay is not involved in the art of enameling, some CM readers are wondering about its inclusion in a ceramic magazine. Enamel is actually a glass and, being so, as much ceramic as is glaze. Broadly speaking (from the dictionary), ceramics includes "products made from earth by the agency of fire, as glass, enamels, cements." The layman may not know it but, technically, ceramics includes a multitude of items—sewer pipe, TV tubes and even the kitchen sink!

Getting back to our kind of ceramics . . . the enameling enthusiasts will be happy to know that enameling articles and other monthly features related to the art will regularly occupy a portion of CM. Another happy note—Kenneth Bates, noted enamelist and author of the enameling best seller, is joining the ranks of CM authors. His articles will start appearing soon.



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Structural Ornament

the decorative element in clay and glaze

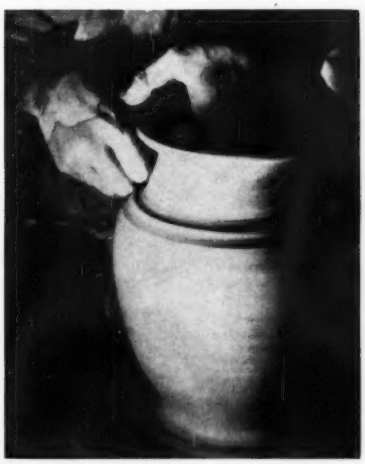
by CARLTON ATHERTON



DECORATIVE element in pottery may come from the manner in which the material is worked, such as the pattern of unsmoothed coils, marks of the potter's fingers, or the effect of handles, lid, lip or foot. This type of structural ornament is called factitious. An example of it is seen in the Early American Indian jar (above, top) where the fine textured surface is due largely to rhythmically repeated motions in the forming of the piece.

CLAY OR GLAZE may have some characteristic which is decorative in itself in which case the resulting ornamentation is fortuitous. A Chinese potter of the Sung Dynasty took advantage of such an element when he made the Temmoku bowl above. He used a glaze which pulls back from the mouth clearly defining the lip, streaks vertically in "hare's fur" pattern, and terminates in a heavy roll short of the base.

THROWING MARKS are emphasized at certain points in contrast to the subtler lines left on the body, another example of ornament originating in the way the potter worked the material.



Structural ornament in pottery has a feeling of fitness for it develops as the pot develops and is, therefore, an inseparable part of the pot. It quickens the surface, giving a sense of conformity, consistency and harmony. Such ornament may be classified as either *fortuitous* or *factitious*—fortuitous when some element of the material has a decorative quality in itself, some characteristic opportunely incidental; factitious when it originates from the techniques involved in working the material.

The potter is fortunate in that his materials provide great variations of tone, texture and color, and so furnish unlimited fortuitous decorative elements which can be used at his discretion. He may feature any of these or juxtapose one against the other in such a way as to give the pot greatly diversified interest.

Most clays and glazes are rich in color. This decorative element provokes in us an immediate response which is difficult to analyze. We accept or reject a color largely because of association, familiarity, and that selectivity which is known as taste. Some colors are stimulating, others soothing; some are harsh, others gentle. They can be light or dark, bright or dull, sober and serene or convivial and exciting. We sense colors too directly for response to be controlled by the mind. They evoke sensations which do not pass through logical processes but become immediate emotion. This emotion is generally conditioned by unconscious association, a kind of symbolism of which we are not aware but which has so invaded the mind as to become an automatic control.

Aside from color, the body material of a pot has texture the character of which depends largely on the kind of clay used and the degree of its refinement. Natural clays which have not been passed through a fine screen may develop an interesting surface character because of varied grain size and certain impurities such as small particles of iron which produce speckling or dark spots when fired. Potters often add grog, ilmenite or other materials of differing grain size to clay for the specific purpose of giving particular visual and tactile textures to their ware. For further interest, the color of the grog also may vary from that of the clay.

Marbleizing can be achieved when two clays of differing color or value are wedged together. The technique is

The author has devoted a good portion of his life to the study and teaching of ceramics. A potter himself, he is a member of the ceramics faculty at the Ohio State University and an advisory editor of CERAMICS MONTHLY.

questionable, however, for the potter has little control over the resulting pattern. The effect is apt to be garish, and an unpleasant quality to be heightened in direct proportion to the increase of color or value contrast. Such treatments tend to obliterate rather than to fortify the form.

Glazes hold an inexhaustible supply of fortuitous potentials for the potter's use, limited only by the imagination. They are used to make porous wares impervious—but beyond that are employed for aesthetic purposes. They can provide tactile surfaces in unending variety, from intimate stony vellum mats to brilliant specular glasses, arrogant and gem-like. They can be luscious as the skin of a fruit, softly yielding and inviting to the touch, or hard and resistant, satisfying the desire for durability and lending confidence in use. The sense of touch has been dulled by civilization, allowed to lapse to the extent that few persons have much tactile discrimination. Nevertheless, we are sufficiently aware in this respect to be pleased by some textures and repulsed by others, and herein lie rewarding fortuitous assets.



IN these three pots by Arthur Baggs, both factitious and fortuitous elements give fine decorative quality—note clearly exposed throwing lines, forceful lips, carefully adjusted foot rims and discriminating use of glaze irregularities.

Glazes can be fixed or flowing. They can be opaque to mask a body of unpleasant texture or disagreeable color. They can be clear on whiteware to reveal the purity of the body beneath and at the same time gain in brilliance of color, or be applied to natural bodies in which case the color of the glaze will be modified by that of the clay. Like glass, the color of a clear glaze deepens with increased thickness. This characteristic can be utilized to advantage. Glaze will normally pull away to some extent from the lip or other relatively sharp protrusions and thicken at other points, producing variety in color value and at the same time giving emphasis to salient parts of the form. It can be applied heavily at the top to move down over the ware in firing. A glaze of one color can be applied over one of another color in certain areas, allowance being made for the movement of each in the kiln. Effective results can be obtained by this means if control and discrimination are exercised. Without control, the effects become questionable and discouragement usually comes from the high percentage of spoiled pieces, not to mention detrimental effects on the kiln furniture or the kiln itself.

Many glazes are mottled, opalescent, striated, flecked or have crystalline structures. The great variety of play in color — speckling, dappling and streaking of such glazes — can be used most advantageously. The potter must become familiar with their peculiarities and irregularities so that they can be used discreetly to activate the surface of the ware, rather than call attention to themselves. There is danger here, as in the case of marbleized clays, of overconcentrating on the idiosyncracies of the pattern produced at the expense of the pot. Crystalline glazes, especially, are apt to lead to excessive prettiness. Important as surface and textural qualities may be, they are never as fundamental as volume, and over-dramatizing such surface treatments can offend good taste.

The effectiveness of *factitious ornament,* evolving from the manner of working the material, depends on the skill of the potter. This is true not only of surface effects, but of every stage in the development of the pot for the pot is the material embodiment of an idea. An intimate relationship exists between technical excellence and fullness of artistic expression. No idea is forceful which is presented in a faltering or awkward manner. The potter who has something beyond utility to give his pots will have the eagerness and perseverance to perfect knowledge of his materials and to gain control over them. Without this control he is constrained like someone learning to operate an automobile. The complexity of movements, decisions and actions occupy his entire attention. But when these become automatic the driver is left free to consider the view or carry on a conversation. In like manner, when technique becomes automatic, the potter is released from struggle with the mechanics of his craft and can concentrate his attention on the ends rather than the means which now take care of themselves. *Complete control of technical processes means unconscious, automatic regularity of action.* Regularity of repeated action in forming a clay vessel produces regularity of surface character—a rhythmic, ordered repetition—a cadence of controlled, progessive movement.

A concept, no matter how vital, can never be realized in physical form without technique. Technique is the

(Please turn to Page 32)



Photo: Metropolitan Museum of Art



Photo: Metropolitan Museum of Art



UNCTUOUS quality of glaze can be sensed in jar (far left) by Decoeure who is noted for perfecting fortuitous color and tactile effects of glazes. Glaze flowing in vertical lines along the contours and fortunate placement of black crystals, as well as carved ornamental cover, distinguish a Robineau miniature (center). In the ancient Egyptian jar, throwing marks vitalize the surface; beautifully turned neck, emphatic lip are in fine relationship.

Eckhardt.....

C.M. XMAS IDEAS

FESTIVE FUN FOR EVERYONE....



Photo: Cleveland Museum of Art



AUTHOR Edris Eckhardt (above), is one of those serious sculptors she refers to in her text. But even her lighthearted efforts have the quality that is fine art and wins prizes. The two pieces shown here—"Whee!" (right) and "Hark the Herald Angels Sing"—were among a group of five that brought first prize to Miss Eckhardt at the 1946 May Show sponsored by the Cleveland Museum of Art.

This is the time of year when we can all turn back the clock (if necessary) and be as gay and frolicsome as children in our ideas for giving and decorating in the Christmas spirit. Even serious potters and sculptors can relax and join the lighthearted company, dedicated to a bright holiday season. Here on these pages is a gift pack of clay projects selected with everyone, from the toddler to the totterer, in mind: a whimsical animal, a cheerful cherub, some "ingenious" Christmas trees. Fun for all because this is sculpture that every member of the family can help to model. Now is the time to be gay with clay!



Photo: Cleveland Museum of Art



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. . . Festive Fun

The first project is one which will produce a fairly serious piece of animal sculpture which can be enjoyed all year: modeling a deer, perhaps as a gift for a very special person. This sculpture is not too difficult to accomplish if you follow the basic steps. The technique for constructing the animal is similar to that shown in the article, "A Way With Animals," which appeared in the June issue; you might refer back to it for extra help. The basic idea is to use as few individual pieces of clay as possible, to minimize the danger of the sculpture's falling apart during drying and firing.

1. Roll a coil of clay and taper it at each end. Cut more than one third of the way in from each end; this will form the body and four legs of our animal.

2. Bend the legs in a curled-up, sleeping position: reference to photos of animals will help you achieve a natural, realistic effect. Work on a turntable or banding wheel so you can constantly turn the work before you and view it from all angles.

3. Roll another tapered coil and cut it diagonally at one end. Attach this end to the body as shown, with a little pressure and gentle stroking. This single piece forms the neck and head; bend it where you want the neck to end and the head to begin, and cut off excess clay.

4. Begin to sharpen details. Add clay where needed to pad out the animal. Attach large ears, rather low on the head and opening to the side. If you are making the doe, you now need only to add a tail and finish sharpening the details. To make a buck deer,. we add horns of course. Note that the basic form for these is "U" shaped from a single coil of clay, and that it sits between the ears, high on the head. The piece is firmly attached by first painting slip (a thick mixture of your modeling clay and water) on the head.

5. The cross bars on the horns are "V" shaped with pointed ends. These, too, are attached with slip. If the horns tend to sag a little, brace them with a clay pill (as shown), or let them dry a little before adding the cross pieces.

When you have finished your modeling, and the deer is firm enough to be handled, turn it over gently, and hollow it out. Perforate the walls inside with a needle or pointed tool for added safety in drying and firing.

. . . Festive Fun

Christmas without an angel? Never! Everyone can get into this project, except the toddler (let him make a snow man while you soar off into celestial company). You can make pieces as serious and detailed as those shown on page 13, or something simpler, like the piece demonstrated here.

1. Start with a cone of clay, rolled from a coil and flattened slightly so it is elliptical instead of round. Drape a coil of clay over the top like a yoke; this forms the shoulders and arms from one piece of clay.

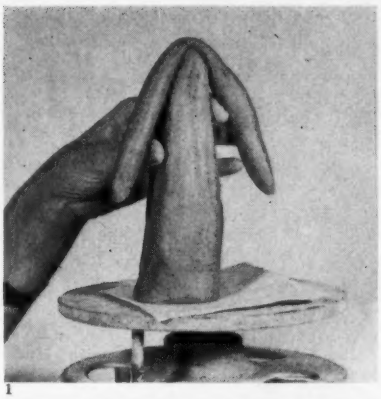
2. Work the yoke carefully into the cone by stroking with slight pressure. Add a small wad of clay for the neck and mount an egg-shaped mass on it for the head, the large part of the egg at the top. If you want a baby angel, use a large head and very little neck; the larger the head, the younger the subject will look. Cut the arms to less than half the total length or height of the figure; the hands, also, will come out of the section left.

3. Bend the arms in a sharp angular position. Flatten the ends, flip them out slightly for hands, and set a clay book to rest in the hands. Wings can be troublesome, but not if you start with a heart-shaped piece of clay. Make it thicker in the center, cut about two-thirds of the way up, engrave feathers with a dull pencil point, and attach the section firmly to the body with slip.

4. There are many ways of making clay hair. One of the ways is also handy for making Christmas tree boughs (see next page) so we show that one. Using a leather-hard block of clay, scrape along the surface with a nail file to form a ridge. Repeat until you have a series of ridges about one-half inch wide, then cut under the mass with the file and gently lift off the section.

5. Each swatch of hair is made this way, then attached to the head with slip, starting at the base and working up to the crown until the hairdo is complete. Sharpen the features on the face, and work in whatever detail you wish but do stay on the simple side.

6. When the piece is leather hard and can be handled, hollow it out from the bottom and perforate for added safety. When bone dry, fire the angel *slowly*, then glaze with bright colors and refire.


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. . . Festive Fun

Christmas trees: now the young ones can get into the act—with the easy trees at least.

Start with a cone of soft clay, the end rolled to more of a point than was made for the angel. With this cone the five- and six-year olds can make a very simple tree. They need merely dab slip where they want an ornament and then press on small clay balls and thin coils. Big brother and sister can take the basic idea somewhat further.

With the index finger, pull down scallops of clay, starting at the base and working all around the tree up to the top.

Add clay balls rolled out in various sizes, using slip to hold them in place. A five-pointed star, cut from a thin slab of clay tops the tree off nicely. Let the piece set until it can be handled, then scoop it out carefully from the bottom.

Here is the result—decorated, glazed, and fired.

■

Most certainly *someone* will want to do a tree with textured boughs.

Start with the same kind of cone as for the first tree. Have your slip and brush handy. Make the textured pieces in exactly the same way as the angel's hair was done (preceding page). Work from the bottom of the tree up, attaching each branch with a generous portion of slip. Pull out the lower edges, so they will not have a rigid look.

Decorate with the clay balls attached with slip. And don't forget to hollow out the piece before drying and firing.

■

Last is a tree for the most patient member of the family to make. The approach is quite different from the other versions.

Roll a real long, thin coil of clay, making it thinner toward one end; and have a supply of various-sized clay balls ready. The trick is to keep the coil in one piece, so use a very plastic clay. Working on a turntable or banding wheel, make a complete circle with the coil, dot with slip and set the balls at regular intervals.

Dot the balls with slip and continue coiling—veering toward the inside of the balls so the circle gets progressively smaller, bringing the top to a point just as you come to the end of the coil.

After this tree is fired and glazed, a lighted candle can be placed inside—the light will shine through brightly and gayly.

P. S. Modeling with clay can be so much fun. Why not give each of your friends, as an extra little Christmas present, a package of moist clay wrapped in cellophane? It might set them on the path to year-long enjoyment.



C. M. XMAS IDEAS

XMAS BELLS for real "a-peal"

by HELEN J. T. LANE

"Of all the musical instruments that have been used by mankind, perhaps none has had such wide appeal as the bell . . ." writes Paul Peery. "It appeals to man's intellect, his imagination, his feeling, his sense of mystery . . . provides him with a useful messenger, and a means of making music."

Christmas, the time for "making music," is the time for Christmas bells. And who can make prettier, sweeter-toned bells than the ceramist? Glittering, tinkling bells to hang on Christmas trees, ropes of greenery and wreaths; tiny bells to tuck into the bright wrappings of presents; personalized bells with inscribed greetings to give to special friends.

The bells you make yourself will be unique and highly individualized; if they weren't there would be no point in making them. Try to keep away from the upside-down, open-tulip shape so often seen on greeting cards: it has been overused and, in any case, it is basically a *metal*, not a clay, shape. You might look to the bells of antiquity for ideas; the long and narrow, quadrangular, beehive, elliptical and miter shapes of these old bells are particularly pleasing and appropriate for the season. Angels, gnomes and other whimsical figures make another attractive type of bell.

Any of the various methods of working clay is entirely suitable for forming bells. The important thing is not to make the wall too thick: the thinner the wall, the clearer the ring will be. (On the other hand, too thin a wall will warp in firing.) The shapes can be pinched out, built with coils, thrown, draped on a mold or slip-cast. For duplicating one form many times, slip-casting, of course, is more feasible.

If you're the creative type, you will want to design your own models, and such originality is highly desirable. But if you lack ideas, you can find plenty of ready-made shapes in the kitchen to serve as models for bell molds. For example, the little jar that pimentos come in, turned upside down, has a pleasing shape like a small Turkish

(Please turn to Page 38)

For practical and helpful suggestions from Mrs. Lane, about making and firing bells and clappers, refer to page 28, this issue. —Ed.



C.M. XMAS IDEAS

How to make

XMAS ANGEL CANDLE HOLDERS

by JOHN KENNY



Angels to hold Christmas candles are easily constructed from balls and cylinders and flat pieces of clay. The way you put them together is outlined below.

1. A flat wedge of clay is folded into cone shape, the edges firmly squeezed together and trimmed with a knife.

2. The head is a ball of clay with a hole in one end so it can be fastened easily to the apex of the cone. Two biblike flat pieces fill out the upper body, one at front, the other at back; and the arms are fastened between them. The holder, a basket, is formed by pressing one end of a candle into a ball of clay.

3. Joints at the shoulders are now sealed. Wings are cut out, and a long thin coil is ready to be cut in short lengths for hair and halo.

4. Wings must be attached firmly; small pellets of clay are used to seal the joints.

5. With the halos in place, the forming of the angels is complete. Now they are allowed to dry in preparation for firing.

6. Once fired, the angels are given a coating of opaque white glaze, applied with a brush. When this is dry, the hair and features are painted with overglaze colors mixed with some of the first glaze used. (This step is easier if you use a few drops of glaze-painting vehicle available commercially.)

A second firing and—the angel candle holders are ready to light the Christmas scene. ●

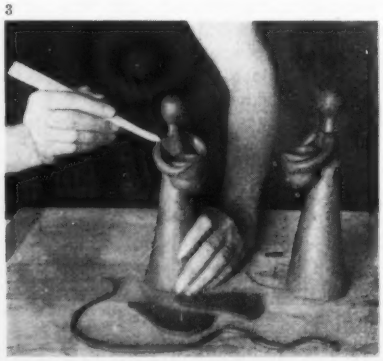
1



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3



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5



6





C.M. XMAS IDEAS

If your throwing isn't perfect... be a cutup

CARVE YOUR WHEEL-THROWN POTS

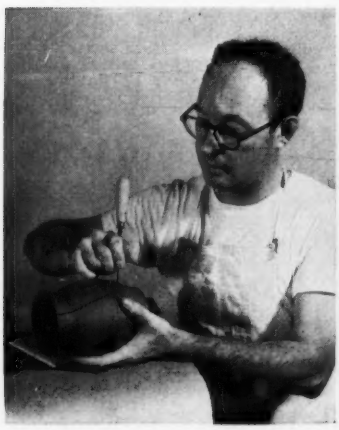
by TOM SELLERS

There's no need to lament if you are not yet accomplished enough at wheel throwing to turn out dozens of fine pots for holiday gifts. Beginning potters *can* make practical use of their early efforts on the wheel by cutting up these pots and carving free form bowls and ash trays out of the pieces.

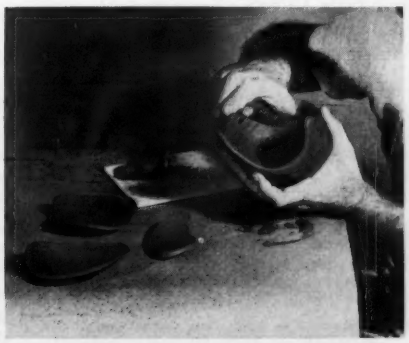
After you have thrown a practice pot and have cut it in half to check the wall thickness, save the two pieces; when they are stiff enough to handle, you can carve them into interesting and useful shapes instead of discarding them as we would ordinarily do.

Think of geometric shapes such as the circle, oval, triangle, and square, and try to carve variations of these forms. Natural forms such as fruits, flowers, nuts, and leaves may also suggest ideas for you to use. In cutting the different forms, you will be influenced by the shape of the wall as well as by variations in wall thickness (the factor you are trying to eliminate in these early days of throwing). Try vertical as well as the low flat shapes.

After cutting the pieces, finish the edges with a sponge and set them aside to dry. Gaily decorated, they will make pleasing presents for those friends and relatives who know you are working on the wheel. Surprise them—with *part* of a thrown pot. ●







The author of CM's current series, "Throwing on the Potter's Wheel," demonstrates how the beginner can retrieve his early efforts and surprise his friends. Mr. Sellers' own pieces (above) show what a cutup even an old hand at throwing can be. Observe how each differs from the other.

THE Overglaze Page

By ZENA S. HOLST



GOLD AND WHITE PRECIOUS METALS

Paste Metals

The precious metals for china painting—gold, silver and platinum—are prepared in paste form and are called *burnish* metals. (They are also sold in powder form but this type is seldom used by the hand decorator.) After the precious metals go through the process of firing, they appear as opaque metal films, with a mat finish, until burnished. The pastes are made both fluxed and unfluxed; and these mixtures adhere well to glazed surfaces according to the amount or absence of flux, when the proper kind is used on a compatible ceramic body. The fluxing properties of metals, considering grade of quality and content, affect the wearability. The trade names of paste golds are *Roman* which contains flux and is soft in property, and *Unfluxed* which is hard. There are colors of green and white gold, and green and red bronze, which are also prepared both in fluxed and unfluxed form, as are silver and platinum.

Roman gold is used on all medium and hard porcelain china; but if used on pottery and soft-bodied ceramics, it usually crackles. Unfluxed metals should be used on all ware that has soft glaze covering, including low-fire pottery and soft bodies such as cone 06 clay; and also on semi-porcelain, Satsuma and Beleek ware. The soft glazes already contain enough fluxing properties to receive the metal in unfluxed form. Unfluxed metals applied directly on the glaze of hard porcelain will rub off. Unfluxed, however, must always be used over fired colors and over raised paste no matter what kind of ware is being decorated: these pigments have a flux base and will not receive metals which contain more flux.

Paste metals are put on small glass slabs with a protective covering (often referred to as *pate metal*, pronounced "pat"), or in sealed jars; and will keep indefinitely. Although the jars contain a much larger amount, they are not more economical. The amount of metal on the glass slab seems very small but it goes a long way; you have the advantage here of being able to prepare it for painting directly from the slab and so there is no waste. There is, by the way no such thing as a real bargain or discount for precious metals in quantity, because the prices are fixed by the government and are standard.

Liquid Metals

Liquid metals are made up from the pure form in a series of adulterations or *alloys* and are much cheaper than the pastes. *Grades* are made for various purposes and you get exactly what you pay for. There are green gold, platinum, palladium, silver, copper and bronze, in addition to the regular red gold, in liquid form. These are called the *Bright* metals and after firing have the effect of a colored mirror. They need burnishing only in one case—that of a new liquid Roman (or Burnish) gold which has to be polished with jewelers' rouge. This is a *coin* gold and costs more than other grades of liquid but is much richer in effect. Liquid metals come already prepared and all have a color like molasses. The containers are usually quite small bottles. Do not confuse these metals with metallic lusters which, though of the metal family, are composed of mixtures of metal salts with various amounts of adulteration to produce different colors. We are concerned at this time only with the Burnish and Bright metals.

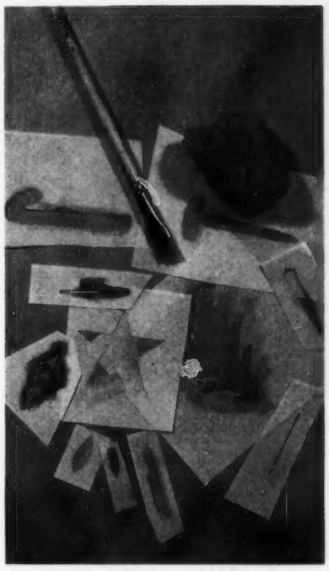
Liquid metals often are the only form of metal that can be used on decorative art objects where it is impossible to use the burnisher necessary for paste metals. A case in point would be the draped and lace-trimmed figurine where metal is needed for finishing the edges (and a bright effect is usually preferable on this type of ceramic ware anyhow). There is more leeway in the use of liquid metals on various bodies, although the most commonly used of these metals are made specifically for soft ware and not intended to be taken above certain temperatures (usually cone 019 or 018). It is generally understood that the use of bright metals seldom is appropriate on hard porcelain. When used on dinnerware, it is usually as an extender of the paste metal or as a basic coating to cut down costs.

Use of Metals

In the decorating of ceramics, metals can act as splendid accent for the colors in the painting. They are used for two purposes: to enhance the beauty and to increase the value of the china. Too lavish a use, however, may ruin an otherwise good piece; the bright metals especially sometimes look cheap and brassy. The gold metals are the most commonly used, but there are many lovely combinations to be had by using the *white* metals with mat colors, dark backgrounds, and certain lusters on decorative ware. Paste silver is not used to a great extent because it loses its bright finish under the influence of humid air. Platinum is not as pure as silver but it will not tarnish, and increases in brilliance with repeated firings while silver fades. Silver and platinum always require three coats on dinnerware. Liquid palladium is used quite extensively on art objects but gives a cheap-silver effect. ●

With her usual authority, Mrs. Holst now writes on the use of the precious metals in decorating. This month she describes the materials and the way they are used; next month she will advise readers on how to prepare and apply the metals in different types of decoration.

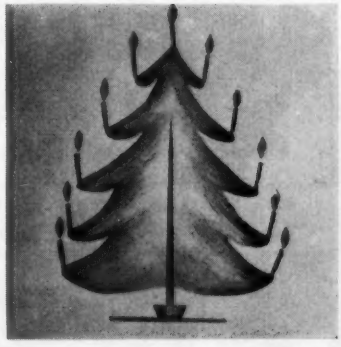
UNDERGLAZES & STENCILS
. . . A Happy Combination



C.M. XMAS IDEAS

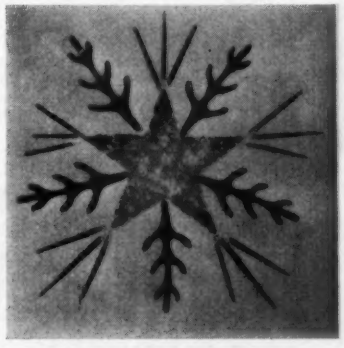
Underglazes and stencils are a wonderful combination for achieving effective decorating. A quick and direct way to decorate, the combination is particularly useful during the holiday season when most of us are running behind schedule. A few stencils and several underglaze colors can be made to go a long way.

Although stenciling is done most conveniently on flat surfaces or at best on very shallow, gently sloping curves, this is not a handicap. Flat surfaces suggest tiles, and unglazed tiles are easily made, or easily obtained commercially; and they lend themselves to such a variety of uses during the holidays! Tiles can serve as ceramic Christmas cards, coasters, center pieces: they can be mounted temporarily on your coffee table or end table, or used as decorative wall pieces. Small, thin, colorful tiles can ornament the Christmas tree.



Commercial stencil paper designed for craft work should be used. This wax-impregnated paper is stiff enough not to wrinkle or lose its shape; and it can be used over and over almost indefinitely. (You can, if you are ambitious, make your own stencil paper by dipping a good grade of writing paper in molten wax, then hanging it to dry.)

To prepare the stencil, first draw the design on a piece of paper, trace it on the transparent stencil paper, and cut the design out with a stencil knife or razor blade.

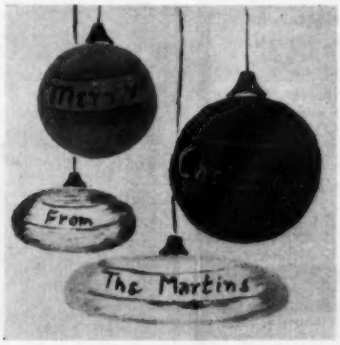


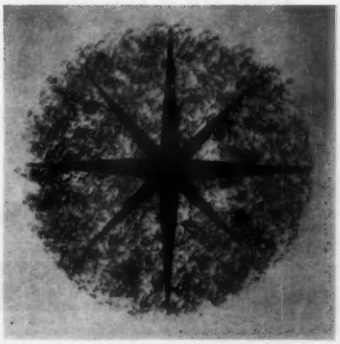
The underglaze for the decoration is applied through the stencil by dabbing it on with a sponge or by brushing it on. Any stiff brush will do—an oil painting brush or even a small paste brush.

When using a brush the proper technique is to stroke from the outside edges of the stencil toward the center of the design. One color can be superimposed on another for added contrast or shading. Be careful not to wet the brush because this will not produce the dry, stiff lines wanted for the stencil technique. And use a different brush for each color. After the underglaze decoration is applied on the bisque tile, the piece is covered with a clear glaze and fired.

Shown here is a small sampling of tile ideas. A few stencil designs superimposed one upon the other in a variety of ways will give an endless number of interesting decorations, quickly and effectively accomplished. ●







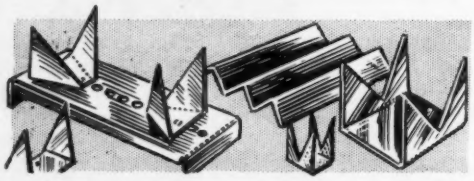
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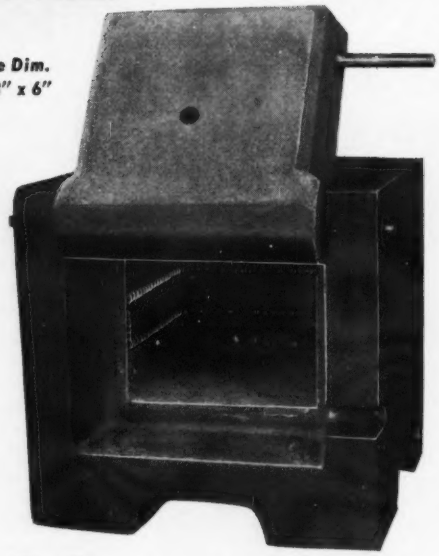
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C.M briefs...

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C.M. XMAS IDEAS



The snow man is a *real personality* in winter climes and as such joins the procession of seasonal decorations. This friendly fellow can be built in clay by anyone who has ever built him in snow. Mr. Snow Man makes a fine *permanent* party favor, or he can effectively grace the mantelpiece where stockings are hung.

Even the smallest child can help with the project. Roll three balls of rather soft white clay. Set these together with slip made from the same modeling clay; using an artist's soft brush, paint the slip on wherever the clay will be joined together. If you want to add arms as was done here, a small coil of clay does the trick. Add a hat if you wish, some small clay pills for eyes and buttons, and the forming is finished.

When the clay is hard enough to be handled, hollow the snow man out from the bottom and perforate all around the inside with a sharp-pointed tool so that the piece will dry and fire safely.

The decorating ideas are of course up to you. You might paint the hat, eyes and buttons, leaving the rest of the piece as unglazed bisque. Or you might cover the figure over-all with clear or opaque white glaze. For extra dividend tie a red ribbon scarf around his neck. You might do a snow lady as a companion piece—she with a purse and perky hat, perhaps a string of fat clay beads.



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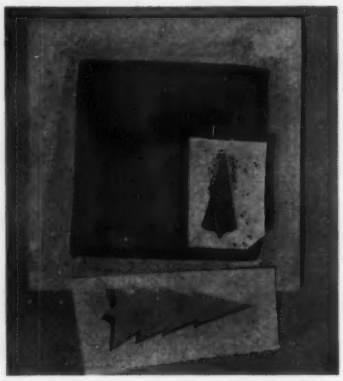
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CM briefs

grog . . . decorate with grog . . . d



C.M. XMAS IDEAS

Here is a decorating technique that is really *different* —pressing grog into soft clay to form a decorative pattern. It works best on flat shapes, especially on tiles which have been cut from a rolled-out slab or made in a press mold.

Although a freehand decoration can be made by sprinkling the grog, best results are obtained if the technique is used in conjunction with a stencil. The stencil can be cut from stencil paper or heavy construction paper.

The technique is simple. Let the clay surface dry a little so that it will not be soft enough to show finger marks and distortions. With the stencil in position, place grog in the center of the open area, push it out evenly toward the edges and press it into the clay with your thumb. Remove the stencil, blow to remove any grog which has not adhered, and move on to another area.

If the tile and the grog are of contrasting colors, this may be all the decoration you want. Additional decorating can be done, however. The grogged areas in the example shown here were covered with an opaque glaze to provide further accent while the rest of the tile was left unglazed. A wide variety of other techniques and combinations could also have been used.

Once you have tried this technique, you may want to investigate other ideas, using the same process. Sawdust or coarse coffee grounds, for example, might be substituted for the grog: these will burn out in the kiln, leaving a textured area as the decoration.





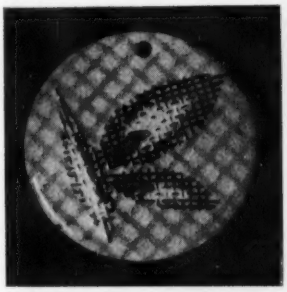
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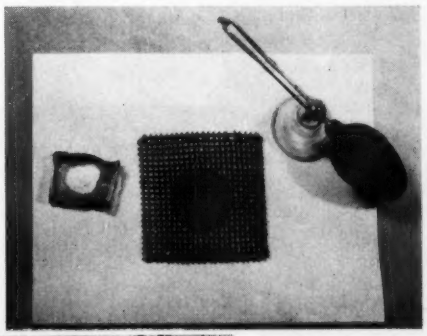
pendant . . . enamel-on-screen . . .

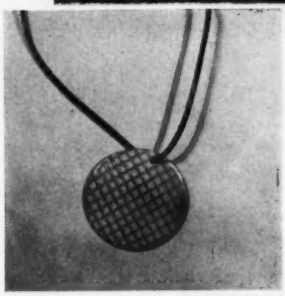


Lying around every enamelist's workshop is an assortment of screens of varying sizes or meshes, ranging from the heavy screen used to make trivets for the kiln to the fine screen used for sifting enamel. In addition to their ordinary function, these screens can be put to good use in decorating.

The coarse mesh might serve as a stencil as in the photo below. Here the screen is laid over a flat piece that is to become a pendant. Agar solution is sprayed over the surface followed by a dusting of enamel which produces the crosshatched design. Dusting with contrasting colors can give a wide variety of effects, and a decoration handsome enough to require no further embellishment (below).

You may, however, wish to decorate further in which case the crosshatched pattern forms an attractive background for added detail. Any of the usual enameling techniques can be used, or you might fall back on your screens again, for further enhancing the piece. The fine-meshed leaf shapes on the pendant (above) were cut from ordinary copper window screening. After acid cleaning, these shapes were carefully laid on the pendant which had a coating of unfired transparent enamel. The piece was then fired. Resulting firescale on the screen was removed with an acid swab (or copper cleaner). Contrasting colors





C.M. XMAS IDEAS

were inlaid on the leaf shapes, and a coat of flux dusted over all to help imbed the screen more firmly. A final firing finished the piece, leaving a rather handsome pendant with raised and varied texture due to the screens used, and with rich color from the enamels.

The two screen decorating suggestions given here are only starters. If you collect your assortment of screens and let your imagination go, you can work out intricate and/or whimsical ideas of your own.

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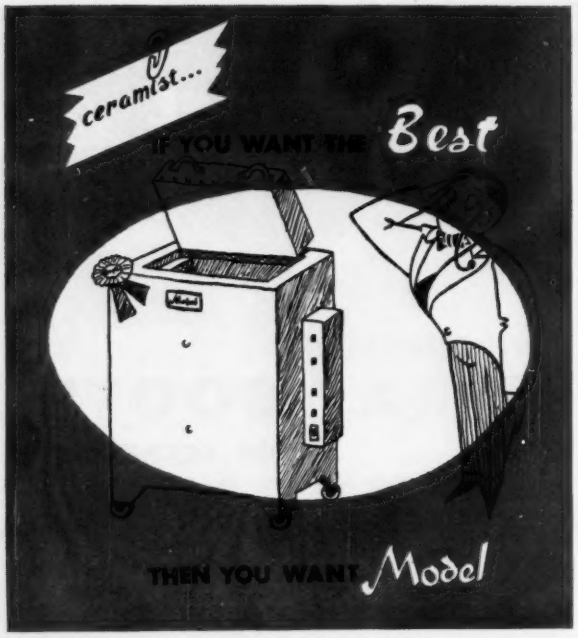
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CM briefs

shavings . . . save shavings . . . sav

C.M. XMAS IDEAS



Don't throw them away! The clay turnings and trimmings that accumulate when you cut your foot rims and trim down your wheel-thrown pots can be put to good use. Decorated and fired, they make fanciful spiraling Christmas tree decorations.

The clay must be at a certain degree of leather-hardness to produce nice spirals. If too soft, it will merely drag off the pot and clog your tool. If too hard, it will come off in long strips and have no curl at all.

As you no doubt know, these trimmings are *extremely* fragile. Don't try to pick them up with your fingers. The spirals can easily be lifted on a pencil; the other shapes can be scooped up on a card or piece of paper. It is best to place them immediately on a piece of firebrick or directly on the kiln shelf so that they will not have to be handled again before firing.





"How do you like my new hunting gear? It cost roughly one kiln, two molds, a bag of clay, a gallon slip . . . . ."

jewelry . . . wire-wrapped jewelry

Combining copper or silver wire with ceramics to form charming earrings was demonstrated last month (BRIEFS, page 25). The technique shown consisted of wrapping the ceramic in a spiral of wire; other and more elaborate techniques are shown this month.

C.M. XMAS IDEAS



Photo 1. The bolo tie, also known as a string tie, is finished off with a "ceramic jewel" set in a copper wire coil. This ceramic was made quite by accident—it was a glaze dripping from a large bowl. The copper wire was coiled as shown at left, and the ceramic glued in with *410M plasticate* (a product made especially for ceramic use); then the top wire coil was bent forward and pressed down as shown in the finished product at right.

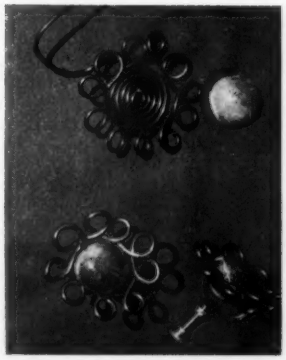


Photo 2. A rather ornate, button-type earring is made with a coil of silver wire and a circle of loops to form a frame around the ceramic. A small mound of clay, heavily glazed to give real tone and depth of color, makes the ceramic set. The back is unglazed, and the set is glied in position.

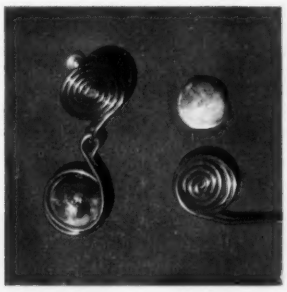


Photo 3. This is a rather small and more conservative type of drop earring. The set is made and mounted in exactly the same way as shown above in Photo 2. Six inches of wire was used to form a neat cup and a thin frame for the turquoise-glazed ceramic.

It's time to get busy on that Christmas gift list. The ideas shown here and in the earring BRIEF last month are distinctly out of the ordinary. Since the Western squaw-type dresses have become so popular in all parts of the country—why not our *jewelry, too?*

Peg Townsend
Townsend's Radio & Hobby Shop
Tucson, Ariz.



"They call me the guard cone because I should stand erect even at the end of the firing cycle. I'm blasted with intense heat hour after hour but because I'm made of tougher stuff, I can really take it! If I bend too much because of too high a temperature in the kiln – that means overfiring and the loss of valuable ware!"

Yes, our animated friend, Mr. Guard Cone, is the sentry who warns of the approach of overfiring. He and the other cones in the plaque furnish accurate information of exactly what is taking place within the kiln during the critical high-fire stage.

Make it a point to have several plaques of ORTON Pyrometric Cones riding your next setting – to insure better, more profitable finished ware. Remember, it costs only a few cents a plaque to have this accurate time-temperature control.

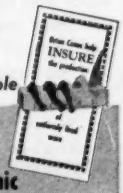


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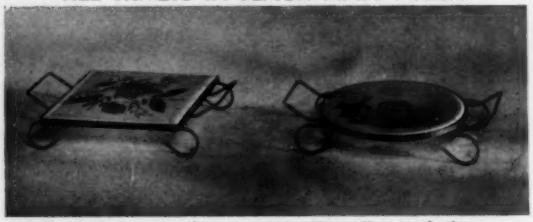


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bells . . . how-to



The editorial staff of CM was quite sure you would be inspired by Mrs. Lane's article on "Bells" (page 17) and that you would appreciate as much how-to-do-it information as Mrs. Lane would provide. She responded most graciously to our request for detailed information on making bell molds, firing hints, and so forth. The gist of her comments is given in the following text and illustrations.

The slip-casting method is best suited for ceramic bells (although any of the methods of working clay can be used) because the walls of the bells should be quite thin —to give a clear ring rather than a dull thud—and because you will, no doubt, want *many* bells to brighten your own home and to give away. Models from which to make your molds are quickly and easily made in clay or, if you are pressed for time, you can find a never-ending variety of models in your own home. Empty jars, bottles, gelatin dishes, and the like lend themselves nicely.

The model shown here was shaped from a solid piece of clay; the method of making the plaster mold is as follows:

1. A retaining wall (cottle) is built up around the model. For small pieces like this, one or two thicknesses of cardboard is quite satisfactory. Masking tape holds the ends together, and soft clay is pressed around the base to keep the plaster from leaking out.

2. No sizing of any kind, such as mold soap or grease, is needed. Simply make a good plaster mix (a ratio of 2¾ lbs. of *pottery* plaster—*not* patching plaster—to one quart of water is a good ratio for molds); when the mixture starts to thicken, pour it inside the cardboard cottle. Allow the piece to stand undisturbed until the plaster has hardened and is cool to the touch.

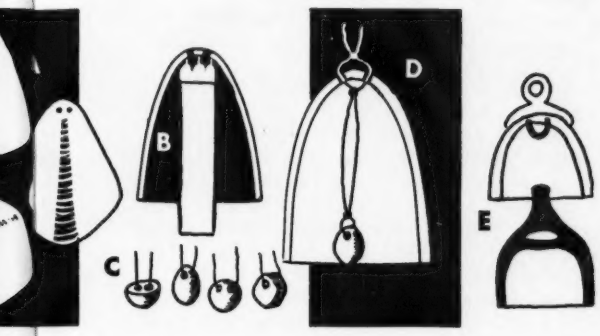
3. The safest way to remove the clay model from the plaster mold is to wait until it dries and shrinks away by





ow-to hints on making bells . . .

C.M. XMAS IDEAS



itself. You can, if you are in a hurry, dig out the moist clay; be very careful, however, that you do not damage the face of the mold. The mold is ready for use when it is thoroughly dry.

For general help, Mrs. Lane offers the following:

A. The shape of the cast piece can be altered, after it has been removed from the mold, by gently pressing the soft greenware into a square or triangular shape at the rim edge. And the rims may be scalloped into gentle curves or perhaps severe points.

B. Firing is easy even if the piece is glazed all over and no dry foot is available. Merely mount a wire-point stilt on a tall kiln post and suspend the bell from the inside.

C. The clappers can be any shape, made quickly from a pinch of clay. Be sure the size is in proportion to the bell, make certain you poke through a hole or two for stringing, and leave them unglazed. The string should be a strong thread, such as carpet thread or crochet cotton.

D. For suspending the clapper in the bell, the best method is to make two holes in the top of the bell, about one quarter of an inch apart; the threads from the clapper can be threaded through the holes and knotted outside and inside.

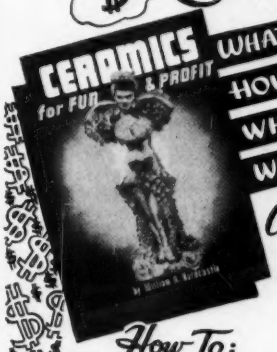
E. Handles or other appendages are liabilities! If you must have a handle of some sort, however, then remember provision must be made for suspending the clapper. You can make a small "U" of nichrome wire, stick it in the greenware and fire it permanently in place; or you can make a bar or coil of clay and stick it across the roof with slip.

Mrs. Lane's parting advice—fire to maturity to make the bells sturdy and durable. Make sure your bells last through this Xmas—and many more.





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CM briefs

gift . . . personalize that gift . . . p

C.M. XMAS IDEAS

It's the meaning that counts—and a *personalized* gift has more meaning. If you are working with cast pieces, you can add a dash of personalization which will take your piece out of the stereotype category.

Take the cast angel shown here. No doubt there will be thousands of pieces quite similar to this changing hands during the holidays; however, a little thought and imagination has put this one into a category all its own. Initials painted on a faked-in pocket and a magazine attached to the hands behind mark this piece specifically for a magazine editor—at CM of course!

This kind of treatment doesn't require great additional effort and yet it does make the gift much more impressive. Keep your recipient in mind as you make or decorate your ceramic gifts. A minnow or a creel may delight the fisherman friend; a golf club or tennis racket the sportsman; a napkin under the chin and a knife and fork held in the hands behind should win the gourmet's heart.

Everyone has a hobby or habit you can use as a theme for your personalized gift. Use it to advantage.

Alberta Gaskill
Alberta's Ceramic Studio
S. Pasadena, Calif.





favors . . . press mold favors . . . p



Alphabet press molds can be put to a variety of uses during the Holiday season. You can spell out in clay the names of the guests at the children's party, using them as table decorations. Or attach them to a ribbon and fasten to their respective gifts where they can later be removed and hung on the tree or mantel.

The clay letters can be decorated in a variety of ways, although they are usually decorative enough if made with red clay and merely bisque fired or perhaps covered with transparent glaze.

Press molds are very inexpensive and are available in a variety of letter styles such as Old English (shown here), Roman and others.

Anne Cummings
Philadelphia, Pa.

ceramic shopper

(Begins on Page 7)

Kit of Underglazes & Glazes

In celebration of the opening of their new offices, Kernian Krafts, known for their Ceramichrome line, makes a special holiday offer. An introductory "gift kit" of twelve one-half ounce jars of assorted underglazes and glazes, with complete instructions, can be had for $3.25. Send directly to Kernian Krafts, 2111 West Slauson Ave., Los Angeles 47. Say CM sent you.

New Potter's Wheel

A potter's wheel with saddle seat and triangular frame was designed by potter John Foster and recently introduced by Rovin Ceramics. The all-steel, electric-welded, kick wheel features a bright yellow easy-to-clean porcelain enamel top. The kick bar is adjustable for height and can be converted from standard left to right foot operation.

Additional details can be had by writing to Rovin Ceramics, 7456 Fen-



ton, Dearborn, Mich. Please say CM sent you.

Aid for Enamelists

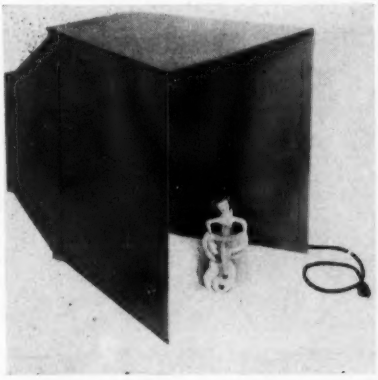
Designed to take some of the difficulties out of the art of enameling are two new products introduced by Re-Ward. Their "Protecto" is a slip-like material which is brushed on the non-enameled portions of the copper before firing to prevent heavy fire scale from forming in the kiln. This makes it easier to clean the copper and also prevents the defects which occur in the enameled portions when pieces of fire scale become embedded.

The other product, "Kopper Kleen," is a non-injurious powder especially prepared for polishing copper and eliminating the need for acid cleaning on small pieces.

For prices and other details, write directly to Re-Ward, 1985 Firestone Blvd., Los Angeles 1, mentioning CM.

Portable Spray Booth

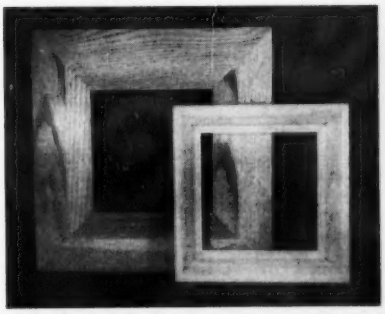
An inexpensive portable spray booth, complete with fiber glass filter, fan, and motor, has just been introduced to the ceramic field. The unit measures



20 x 20 x 22½" deep when open for use and 9 x 17 x 20" when closed for storage. Finished in baked enamel, it is of welded steel construction, and sells for under $25. Write to Detroit Fabricating Corp., 7521 St. Aubin, Detroit, Mich., mentioning CM.

Frames for Tiles

Handsome frames for 6 x 6 and 6 x 9 tiles are offered by the Florence Cox Ceramic Studio. Gift-packaged in decorative boxes and outfitted with velour backing, the frames come either unfinished, or in a variety of colors including natural, black, green and others. They sell for $2.50 each, and



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Structural Ornament

(Begins on Page 11)

servant of the idea. The potter must have something to say but if his vocabulary is lacking, the thought can at best be only poorly formed. Conversely, no amount of skill alone can produce work of artistic merit; the result would display "more virtuosity than virtue."

Factitious ornament, controlled surface character, produced by automatic regularity, is well illustrated in the hand-coiled pots (sometimes called corrugated ware) of the North American Indians. The appeal of this ornament arises in the rhythmic repetition produced by automatic regularity of movement.



WAXLIKE texture of soft gray glaze and simplicity of form give this T'ang Dynasty wine jug much of its appeal—heightened by the jaunty hatlike lid and saucy spout.

With equal skill, other hand-forming processes will yield factitious ornamentation of comparable vitality and appeal, developing as the pot develops. Whether the building method is coil, slab, draping or pinching, each, with control, will yield patterns which are so incorporated with the form as to be inseparable from it. Each will bear evidence of the instruments used—the yielding print of the thumb or finger, the sharp incisive pressure of the modeling tool, the blunt impact of the paddle. Each will animate the surface according to its nature.

Regularity of movement is also responsible for the controlled surface indentations on thrown forms, the soft ridges left by the potter's fingers. In this case, however, there is a greater

(Please turn to Page 34)

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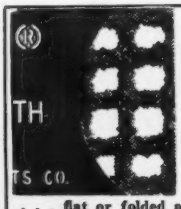
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Q. *Is there any way to protect a finished copper-enameled piece from tarnishing?*

A. If you mean to preserve the parts of the metal not covered by enamel, it can be done after thorough cleaning by coating with clear lacquer or even clear nail polish. The best procedure is to counter-enamel all pieces, except perhaps for a very thin edge around the piece, which would eliminate the problem of the exposed copper tarnishing.

Q. *I have an opportunity to mass produce ceramic jewelry by underglazing original designs on a flat surface. The thought of painting each piece individually is overwhelming. Can you suggest a simpler process?*

A. Your present plight is one that most craftsmen face at one time or another. How to mass produce an item and still retain a handcrafted feeling is not an easy problem to lick. More than likely, your pieces have met with appeal because they are hand decorated and to resort to some other method would, no doubt, lessen their saleability.

There are quick decorating methods which you might investigate. You can use decals or you might try silk screening with underglaze or overglaze colors.

Q. *Is it common practice to make press molds in bisque clay rather than plaster?*

A. Yes, it is. The bisque will give better wear than will plaster which is much softer. You may not be able to get as much detail in your clay press mold as you can with plaster, however.

If you are going to make clay press molds, remember that the clay will shrink during drying and firing. Make the mold large enough so that the molded pieces will be about the size you had in mind.

Q. *What is a good way to soften modeling plastiline which has grown old and hard?*

A. A little heat will usually soften plastiline, which is composed of clay and oil. Setting the clay on a warm radiator or even working it in the hands will usually soften it sufficiently. If this does not work, mix in some petrolatum, vaseline, red oil, or even paraffin.

Q. *Where can I buy silicon carbide? It doesn't seem to be available at ceramic supply shops.*

A. You will probably have better luck finding silicon carbide at local hardware or department stores. Ask for it under the name of Carborundum abrasive powder.

Direct your inquiry to Questions Editor, c/o Ceramics Monthly, 3494 No. High St., Columbus 14, O., enclosing stamped reply envelope. Questions of general interest appear in this column.

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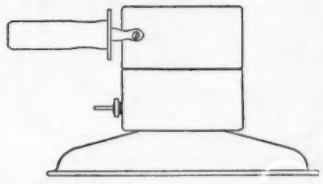
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Structural Ornament

(Continued from Page 32)

feeling of movement, an awareness of the vigorous persuasion of tenacious material. The prominence of the mark varies with the pressure of the potter's fingers; the rate of rise depends upon the relationship of the speed of the wheel to the upward pull of the clay. Many potters obliterate throwing marks with a sponge or a rib, wisely at times, for they are a perfect indication of skill. When there is respect for the material combined with technical security, the surface of most ware is enhanced by the retention of these lines. The easy spiraling rise of marking gives added interest to the pot and at the same time discloses the proficiency of the thrower.

Handles, lids and spouts, usually made separately and assembled or combined with the form at a later stage, are structural features which may be ornamental. The lip and the foot, even though they evolve simultaneously, can also be placed in this category for they are seen as something apart from the body of the form, closely related but complementary adjuncts to it. All of these are functional elements, made for practical or mechanical reasons, but they are employed ornamentally to re-enforce the form through opposition, reiteration or completion. They must obey the requirements of efficiency but beyond this they have boundless possibilities for attracting and holding attention.

Handles and spouts as a rule should grow naturally from the form in an organic manner. In so doing they not only gain in mechanical strength but move out from their points of attachment in a smooth gracious flow which the eye can follow with ease. Within the confines of logic and good taste they can be as decorative as desired, but not so important as to divert attention from the body of the pot itself. Overemphasis of these parts leads to dual interest and consequently destroys unity.

The same considerations apply to the lip but in a slightly altered way. Physically the lip holds in bounds the strains which can develop through drying and firing shrinkage, and it also insures some safety from mechanical

(Please turn to Page 36)

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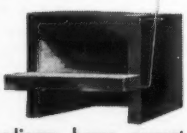
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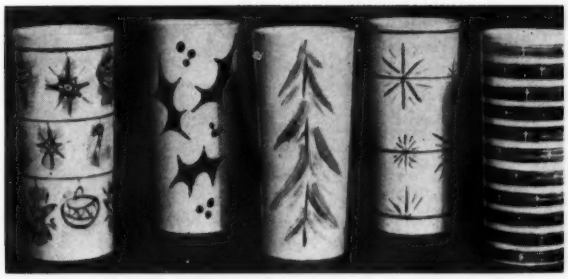
suggestions

from our readers

Xmas Tumblers

Special occasions at our house call for special table accessories, so I have decorated a series of ceramic tumblers to use especially at Christmas time. Each one has a different motif. All are colorful and *really* make conversation pieces. This idea can be used for plates, eggnog mugs, T. V. sets, and so on. A popular hobby today is textile painting and many women are painting table cloths for holiday use. Why not decorate dinnerware to match or complement the design on these cloths?

—*Thelma Warren*
Detroit, Mich.



"New" Tool

For less than $1.00 you can get an excellent all-round tool that can be used for cutting, carving, smoothing rough edges, and many other operations on clay. This is not a ceramist's tool but a *seam-ripper* used in sewing. It is best to clean and dry the instrument after using, for it is likely to rust; it was manufactured for sewing purposes and evidently not meant to get wet.

—*Violet Shay*
New Orleans, La.

Throwing Hint

If, when throwing on the potter's wheel, your pots consistently develop a bulge or thin spot in approximately the same place on each pot, check your wheel to see if it is level. Place a carpenter's level right on the wheel head and turn the head completely around to make sure it is level in all directions.

—*Fay Kirby*
Redwood City, Calif.

Drape with Nylon

When working with drape molds or when draping over or inside bowls, I find it extremely helpful to use a piece of damp nylon between the mold and the clay. This makes the clay much easier to work with and also will give the piece a very handsome, smooth appearance.

—*Mrs. G. E. McClelland*
Butler, Pa.

Tile-Firing Idea

The firing of tiles in a small kiln can be a problem. If you use shelves, you may not be able to get more than four tiles in the entire kiln. With setters you may be able to fire a couple more per kiln load. The most economical practice I have found is to stand the tile on end all around the kiln.

In my 11 x 11 x 7 kiln, I can fire 12 tiles this way and I haven't broken one yet.

—*Vernon D. Seeley*
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Market for Ideas

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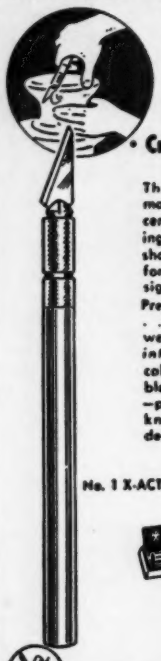
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Structural Ornament

(Continued from Page 34)

shock. The lip is an integral part of the form—its termination—and of the utmost aesthetic importance. Its character must leave no doubt as to the intention; otherwise, the lip will convey little but uncertainty and weakness. It can be inturned or spread outward in a flange; it can be a thickened roll or flattened like a serif—whatever its shape it must establish the conclusion of the form. It need not be blatantly obvious, for even a slight shift in contour will set it apart from the main part of the pot. The aesthetic purpose of the lip is not only to make a final statement and to punctuate it, but to hold the eye momentarily and lead it back over the form. There are certain shapes with neither a change of wall thickness nor a shift in contour at the mouth, but to bring such pieces off with success the potter must be an able designer.

The foot absorbs and distributes mechanical shock, acting as a safeguard against breakage. It can be inverted, in which case it is not apparent but a part of the form. More often it is raised, lifting the body of the vessel from the plane of support to give the eye freer access to the form itself, allowing attention to be given the dominant part of the pot rather than to be led away from it. The type of foot to be used calls for careful selection and its proportions for discreet adjustment. A high narrow foot gives refinement and elegance, a low foot gives stability and confidence, but extremes in either direction court disaster. A narrow foot imparts lift and buoyance to the pot but this foot must be broad enough to assure psychological security as well as actual safety from overturning. A broad foot furnishes such assurance, but if extreme will choke the form and give it an earthbound heaviness.

Many of the finest pots ever made carry no other decorative treatment than the structural ornament outlined here. Within the confines of this kind of ornament can be produced the effects of much of the best T'ang and Sung pottery of China the appeal of which lies in the nature of the materials and the seemingly simple expression of propriety and discretion in their management. •

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SHOW TIME

MIAMI'S SECOND ANNUAL CERAMIC EXHIBITION



Handsomely installed at Lowe Gallery on the University of Miami campus last June, the Second Annual Ceramic Exhibition showed two hundred pieces representing the work of ceramists in eighteen states. During the three-week display, local craftsmen held workshops on the gallery's pavilion demonstrating various ceramic techniques. Winner of the Best of Show award was Juanita May, Miami, for her earthenware vase with inlaid natural turquoise (right). Other award winners included Lloyd and Marcia Fowler, Bradford, Pennsylvania (First in Ceramics); Miska F. Petersham, Ft. Lauderdale (First in Ceramic Sculpture); and Virginia Dudley, Rising Fawn, Georgia (First in Enamels). The Ceramic League of Miami, sponsor of the exhibition, has already announced the next annual, open as usual to all ceramists regardless of residence.



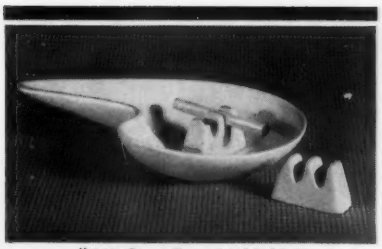
SOUTHERN HIGHLANDERS' FAIR



Photo: Edward L. DuPuy

Mountain residents present their best of the traditional folk arts of the area (dancing, singing, storytelling and puppetry as well as craft-ing) during the annual Southern Highlands Craftsman's Fair at Asheville, North Carolina. This year's four-day event in July drew more than ten thousand visitors and "sales were up." "The potters were among the foremost demonstrators," reports Louise L. Pitman, director of the Southern Highland Handicraft Guild, sponsor of the fair. Among the seventy-five individuals demonstrating a wide variety of native handicrafts was Walter Lee Cornelison (left), a fourth generation potter, of Bybee Pottery, Bybee, Kentucky.

(More SHOW TIME on Page 40)



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XMAS BELLS

(Begins on Page 17)

fez; a slim olive jar, inverted, with a dome of clay added to give a rounded top, suggests a bell-shape of the Near East. An egg cup (ideal for jingle bells), a small gelatine mold, a cone-shaped paper drinking cup—these and other everyday objects make fine models.

The kind of clay or casting slip used is a matter of personal preference but be *very sure* your kiln will fire the material to maturing temperature, and that the glazes fit the body perfectly; otherwise, you will hear a dull thud instead of a clear ring in the finished product. You have to experiment with your materials to arrive at the best results.

In decorating, as in forming, the choice of methods is wide. You can slip-trail, sgrafitto, sprig, pierce or carve (the latter coming in handy when the wall is too thick). Then there is a wonderful assortment of colors and glazes to give your bells the glow and glitter of Yuletide—underglazes and overglazes; transparent, glossy and opaque glazes; finally, for accent, the lusters and metallics. The bright note can be carried further through the cord that holds the bell for hanging: colored yarns or metallic threads, braided or crocheted together, serve the purpose well.

Sounds easy, doesn't it—making and giving ceramic bells? And it is easy insofar as it is fun. But don't think you can whip out really charming objects in assembly line fashion. Shaping, decorating, kiln-stacking and firing bells require time, patience and loving care; so much so that you will probably want to give them only to chosen friends—those who rate your esteem and affection—for *your* bells will be something that cannot be bought anywhere at any price. They will be bells that "make music" in a special way at Christmas time. ●

The author is a hobby ceramist of Niagara Falls, New York.

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(Begins on Page 6)

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NEW YORK, Plattsburgh
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NEW YORK, Syracuse
through November 28
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NEW YORK, White Plains
November 15-22
Westchester Arts and Craft Guild's annual exhibition of work by members. At County Center.

OHIO, Massillon
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Massillon Museum's 19th Annual Show, including all mediums. Work of present and former Ohioans.

OHIO, Youngstown
November 7-December 19
Autumn Annual for Area Artists at Butler Institute of American Art. Sculpture, ceramics and other crafts.

OKLAHOMA, Tulsa
December 1-January 3
German Ceramics, a traveling show, has sixteen pieces, most of them glazed stoneware, done by ten leading artist-teachers of Germany. At Philbrook Art Center, 2727 S. Rockford Rd.

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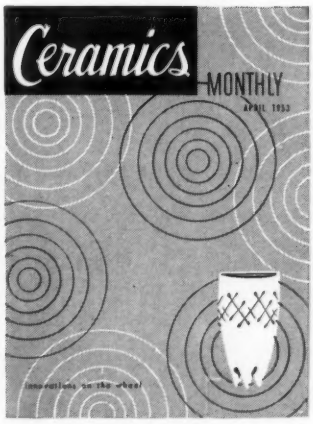
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STUDIOS NOTE: New directory listings to begin with the December issue accepted up to 15th of November.



Back Issues of CM Available

The following back issues of Ceramics Monthly are available at 60c per copy (Ohio Residents add 3% sales tax). We Pay Postage. Please send check or money order with list of back issues desired.

1953—April, July, August, September, October, November, December.

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SHOW TIME

(Begins on Page 37)

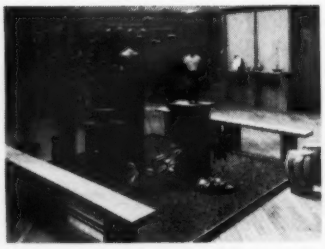


New uses for clay and double-duty ceramics that serve as objects both of art and utility — this was the joint theme of the early summer exhibition of work by members of the Association of San Francisco Potters. The show, installed at the M. H. De Young Memorial Museum, was displayed in specially constructed interiors and patios. In each case, ceramics appropriate to the setting were shown, such as mobile bells, birdhouse and brazier for the patio; sculpture and more mobiles on the terrace; cooking pots and jugs in the kitchen. A children's room, and living and dining areas, were included in the



display scheme which represented the work of fifty-three potters. Honorary awards numbered fourteen. Shown here: *Father and Child* by Ross Curtis, San Francisco, sculpture award; *teapot with mat glaze* by Ernie Kim, Mountain View, award for form; and the *terrace installation* with a flying-bird mobile, sculpture, stoneware garden seats, and storage pottery on display.

WEST COAST: CLAY FOR TODAY



YORK STATE CRAFT FAIR



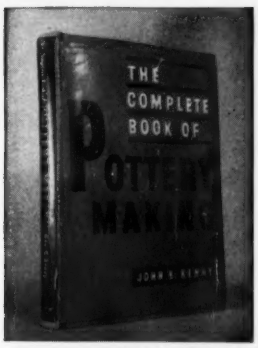
Photo: Marion Wesp

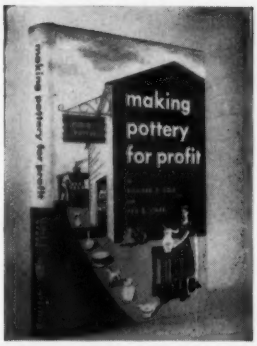
New York craftsmen, professional and amateur, took their ware to market and sold it when they participated in the first York State Craft Fair at Ithaca late in August. In addition to selling, the three-day event included continuous demonstrations ranging from potting and weaving to violin making. "The most exciting thing that ever happened in Ithaca," one of thirty-five hundred visitors declared. Highlight of the event was Fong Chow's daily demonstrations of throwing on the potter's wheel (left). The well-known ceramist, a designer with Glidden Pottery at Alfred, New York brought seventy-five newly thrown pieces with him for the sale. A jury of selections for the fair, making blue ribbon awards for outstanding craftwork, placed those for ceramics on pieces by Chow and by Robert Turner of Alfred Station. The event was instigated by The York State Craftsmen, a new statewide organization, operating out of Ithaca.

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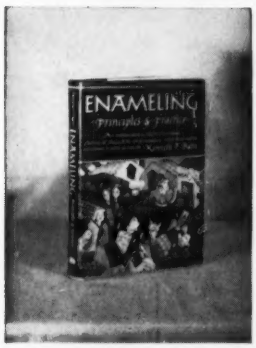


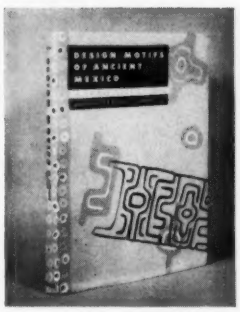


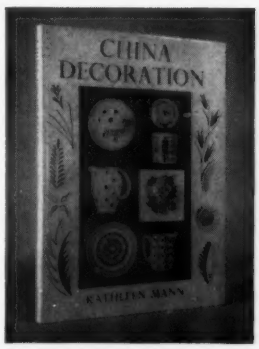
SELECT BOOKS for Xmas Gifts

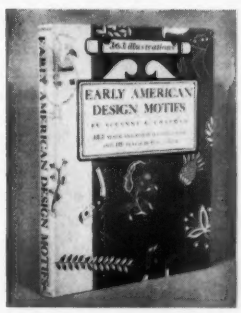


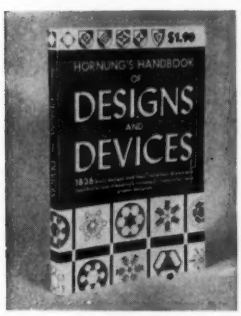
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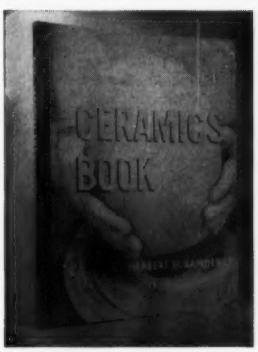


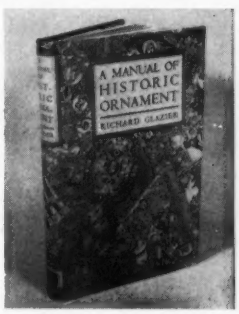


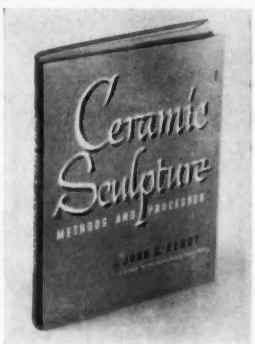












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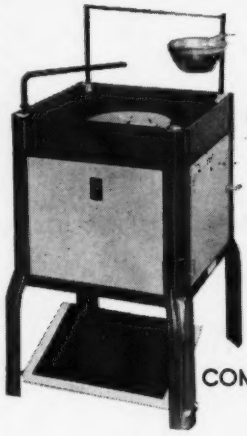
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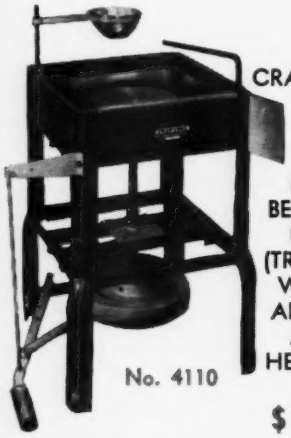


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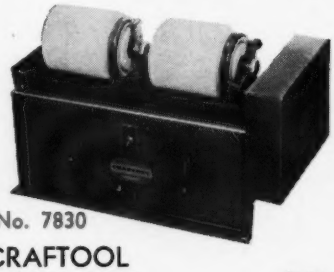


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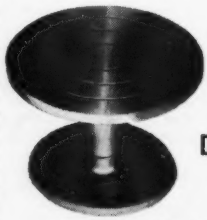
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